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works, we shall clearly discern that, however *novel* they may at first appear, each component idea, individually and relatively to the whole, is constructed, connected, regulated, and restricted by established laws; and that only the *ideas* themselves are original.

The first eight symphonies of Beethoven always afford delight, although they all bear a similar form; in the same manner as the dance-music by Lanner and Strauss pleases, although its form be well known and ever recurring.

If a piece do not please, its want of success cannot be attributed to the fact of its being presented in a traditional form; but blame must rest on the ideas contained in it, which may not be faithful, or not beautiful. Such untrue, half-true, or indistinct ideas will not please in any form,—even in the most fantastic; while really original, striking ideas, clothed in the simplest and most usual form, will surprise, delight, and impress all hearers. On the other hand, the most glorious ideas, presented in an ungainly form, will produce no effect, because either they will be unrecognisable or utterly impaired.

I cannot help believing that all those who are constantly occupied in searching after *new forms*, and in attempting to abandon those which great masters have fashioned into the aptest and most beautiful by the labor of centuries, possess no real creative fancy, and seek to conceal their want of original thought by zealous search after new form. They remind me of those insignificant authors, who unceasingly clamored against censorship, and announced to all readers the wondrously fine ideas they *could* make public, did not the censure (*i. e.*, *Form*) exist, to cramp their efforts. When censorship was abolished, they knew not *how* to write!!

Insignificant ideas, clad in easy, homogeneous form, will more readily find favor than better matter in bad attire; this fact is known to and acted upon by French and Italian composers, who take the greatest pains to render Form simple and intelligible, while our writers, on the contrary, seem purposely to disfigure Form, much to their own injury.

Of course, by the above observations, I do not imply that long-existing musical forms are to be slavishly retained;—for instance, that, without exception, the first part of a symphony must be repeated, &c. I merely maintain that the time will never arrive in which unconnected, planless, hap-hazard composition can be preferable to that which is regular, well-planned, and duly reconsidered.

Moderns have progressed only in harmonic weaving, and various use of chords; they allow of bolder combinations of chords in remote keys, hazardous modulations, anticipations and suspensions, &c.,—more rapid passages, peculiar and uncommon rhythms; but this same progress was made by former masters relatively to their predecessors. This is no “opening new paths,”

—no bursting asunder of shackles,—but merely a step forward on already well-worn tracks.

*New* paths can only be discovered by diverging from the acknowledged right road, and such diverging from the right road is apt to lead to a—quagmire!

#### GERMAN MUSIC.

It is usual to speak of German, French, and Italian music, although a Music may and does exist, equally popular in all countries. But, as the *character* of different nations influences music, as it does everything else, Tonal Art displays, in every land where it is cultivated, certain peculiarities, sometimes more, sometimes less salient,—sometimes praised as excellencies, sometimes blamed as defects.

To German music, which forms the subject of my present letter, has been generally ascribed superior qualities; but it also has many deficiencies, which I shall especially mention. Both the excellencies and the defects of German music are fundamentally the same as those of German character, and, on this account, resemble the excellencies and defects of our German literature.

The peculiarities of German character which we may even call excellencies are:—*Universality*, which seeks to apprehend and compass All; which endeavours to discover and appropriate to itself the good that exists in other nations and in other ages; which can comprehend and sympathise with anomalous circumstances, &c., &c.: *Profundity*, which endeavours to penetrate into the Mysterious, and to ascertain the radical cause of all visible and tangible presentments: *Perseverance*, which untiringly pursues an object, and relinquishes it not until completely conquered: *Seriousness*, which, by preference, proposes as its Ideal, all that is great, elevating, and significant: *Tenderness*, which sympathetically divines the intricate workings of the human soul, but especially yearns after pathetic sweetness, soft emotion, and ardent aspiration.

These characteristic features of the German people are traceable in German music, which is also distinguished by its *universality*. Not only has it employed all existing forms used by other nations, such as opera, church music, &c., &c.; but it has invented new forms, such as the quartett, the symphony,—in fact, chamber and instrumental music altogether, in the present acceptation of the word; this branch of Art has remained, until now, the special property of Germany.

Neither French nor Italian writers have produced any quartett, symphony, or, in short (with the exception of opera-overtures), any instrumental music worthy to be compared with German works of this class; a few scattered essays in this style have occasionally appeared in France and Italy, but they could obtain no durable success, either in their native land or in Germany.

To German profundity and perseverance in ascertaining the original nature and possible de-

velopment of Tonal Art we are indebted for that wonderful science,—thematic treatment, which imparts to the different forms of instrumental pieces, technical solidity, clearness, and intelligibility; it offers innumerable resources of ever-interesting change, by which a musical piece, containing but few principal themes, acquires manifold charms, and exhibits the purest unity combined with extraordinary variety.

Of this science, the French and Italians make scarcely any use; they repeat a theme, but almost always in its original shape; altogether, they retain existing forms to a remarkable degree, notwithstanding their otherwise acknowledged inconstancy and versatility. Italians have, as yet, taken no notice of German music, and the French have done so but on few occasions. Germans, on the contrary, have attempted the boldest innovations and reforms. Gluck, who entirely remodelled opera music, was a German; and, although he worked in and for Paris, yet his style did not find any direct imitators there, although the influence of his principles may be traced in later French operas.

The same remarks may apply to the science of instrumentation, in which Germans have far surpassed Italians and French; for, while these latter for ever and ever repeat usual and worn-out combinations, the former for ever and ever seek to discover new and unprecedented effects. This science, as also that of thematic treatment, has been much advanced in France by Hector Berlioz; but, in these efforts, he has abandoned his native French element: by inclination and by study he is German, and is an exception to his countrymen.

German composers have, in a much higher degree than French and Italian writers, rendered musical expression, or the language of Tone, clearly and distinctly intelligible,—have faithfully represented all states of the soul, from gayest sprightliness to deepest melancholy.

*Tenderness* finds its most perfect, its most thrilling accents in German music. Thus we may justly assert that German music strives more earnestly, more perseveringly, and more zealously, to attain the Ideal of Art,—the harmonious union of Truth and Beauty; and has reached nearer its proposed goal than has the music of any other nation. Germany may therefore be said to possess the *worthiest* national music.

Those peculiarities, however, of German character, which often are excellencies, and produce excellencies in German music, occasionally lapse into defects, which in like manner produce defects in German music. Thus, inclination towards *universality* not seldom preponderates in undue proportion to executive power, and leads small talent to fritter itself away. Not *all* can compass *All*, and therefore production is great—in quantity, but not in quality.

*Profundity* leads to hairsplitting and pedantry. Germans, who seek to penetrate deep mysteries, easily become abstruse, unintelligible, and tedious;

they bind the wings of Fancy, and do not *create*, but laboriously concoct their musical works.

*Perseverance* degenerates into obstinacy, which doggedly and unreasonably retains even obvious errors.

*Seriousness* will occasionally cause neglect of grace, airiness, charm, and spirit; while *tenderness* may lead to an objectless yearning after—we know not what,—to a morbid sentimentality,—to vain aspirations towards an undefined Ideal.

All these faults and shortcomings may be detected in German music, and are as essentially its characteristics as the above-cited excellencies. Foreign opinion discerns principally these defects, and sets them prominently forth; having, during centuries, recognised them in our national compositions. German pride, on the contrary, will only discern the excellencies; and thus it ensues that, on one hand, a determined musical *Germanomania* prevails, which, as all extremes produce antagonism, has elicited an opposite feeling,—a predilection for exotic musical productions.

*Germanomania* will perceive nothing good or worthy of imitation in the music of other nations; it holds all the weaknesses, deficiencies, errors, and eccentricities of Germans as excusable, or even to be praiseworthy peculiarities, and, on this account, especially cultivates them, employs them pre-eminently, and exaggerates their features. Our many charmless symphonies, quartetts, overtures, &c., are crying witnesses of this *Germanomania*.

Its opposite extreme—predilection for foreign works—merely loves and seeks French and Italian music, which is generally more pleasing to the ear,—and looks down with contempt on all the great and glorious qualities of German music, because it is not always gay—because it demands complete and steady attention, and oft-times thrills the soul with profound emotion. To this predilection may be attributed the prevalence of Italian and French operas on our stage, and the German propensity to imitate modern Italian, and, more especially, the modern French frivolous operatic style,—to exclusively strive after music which may gratify the ear, without any reference to truthful delineation of character, sentiment, or situation.

Mid-way between the extremes lies the sure path.

If we properly encourage our good qualities,—if we pursue the course indicated to us by our great masters in their immortal works, which display all the excellencies without the defects of German element,—we may still lay claim to the possession of first-rank music, and we may still further cultivate and develop its capabilities.

It is a great, though an oft-repeated fallacy, to assert that French and Italian musicians are incapable of composing scientific, contrapuntal combinations, or of writing in polyphone style; Germans first learnt this art from Italians, who now, however, *choose* to neglect it, as they are

essentially practical, and have ascertained that such music no longer produces universal effect on the nation,—that the public no longer admires it. Italian composers give merely that which is demanded by the public, or by singers. Should a musician obey his own humours, and not the will of the public for whom he writes, he would be utterly ruined, for in Italy all listeners are equally connoisseurs, although not in our German sense of the word; an Italian audience is not divided into the two sects of initiated and uninitiated, who exercise such baneful dominion in Germany.

The text and music of an Italian opera often enter into an alliance of expediency, or are even entirely mismatched. They are united by force,—they unceasingly protest against their bonds, and mutually injure each other; if one cry, the other laughs,—if *she* (the text) go one way, *he* (the music) rushes off in a contrary direction; but no one cares for their quarrels. An Italian composer, in order to be a *divino maestro*, is not expected to furnish either interesting text, originality, superexcellent instrumentation, characteristic expression (according to German interpretation), or uniformity: the only requisites for his opera are—melody and good singers.

Italian and French operatic poets and operatic composers (when speaking of Italians and French, we never mention other than operatic music) do not, like Germans, set up an Ideal, which they endeavour to reach; their highest, *their only lawgiver is the public*,—not even the public in general, but the public of *their time, their country, their town*—nay, even the public of this or that *theatre*: for instance, in Paris, the public of the Grand Opera, of the Comic Opera, &c., &c.

Their first question is: "*For what public?*" and according to the answer received, they write their text, or compose their music. For confirmation of what I have adduced, compare the score of the *Muette de Portici* with that of the *Maurer*, by Auber. The first is fully instrumented, because it was composed for an opera-house of spacious size; while the second is but sparsely instrumented, because its performance was destined to take place in the smaller theatre of the Opéra Comique.

When the fully-instrumented operas by Auber and Meyerbeer are given in Germany, we blame those composers for superabundant instrumentation; but we judge them through the spectacles of German *universal principles*, and forget peculiar circumstances and appropriate adaptability,—we judge those operas which were calculated for effect in vast space by the impression they create in our small theatres, of which composers certainly took no thought.

Some injudicious, aping composers, on the contrary, consider full instrumentation as progress in Art, or, perhaps, as a reigning fashion, because it comes from Paris, and imitate this massive

construction, even when composing for our small theatres; thus, what practical sense commands as perfectly expedient in one case, becomes an insupportable defect, when blindly employed in another.

We cannot doubt that exclusive consideration of the public of a day and total oblivion of a higher aim occasion many of those blemishes and deficiencies, such as unfaithfulness of expression and want of characteristic appropriateness, which disfigure French and Italian works. But it is equally certain that the contrary fault,—utter contempt for the public, and exclusive endeavour after some Ideal,—is committed by our modern German opera composers; and this may account for the fact that so many new German operas and other works are brought forth, which do not obtain any success.

Goethe has already said: "Germans are deficient in a true sense of what is *suitable* in the Arts,—that is, they too often neglect what is possible and practical, whilst dreaming and aspiring after Ideality."

In order to win this knowledge inculcated by Goethe, our young scholars should not entirely condemn modern Italians and French, as some rigorists and advocates of Ideality would desire. Art is but Art, and can never become *reality*. Absolute naked Truth annihilates Art, which must be permitted to shew us Truth under a different aspect from that which it bears when proceeding directly from Nature's hand. In *reality*, no human being *sings* his anger or his despair; therefore, every song of this kind on the stage is an untruth. But, even supposing that it were feasible to force some individual to really sing forth his anger or his despair, in order that such natural expression might be correctly noted, and precisely imitated on the stage, this "truth to Nature" would only be deserving of ridicule. Germans are too disregardful of this fact, and endeavour to approximate Art too closely to Nature; while Italians and French err too far on the opposite side, and pay no regard to Nature.

This is the principal difference between *false* German and *false* Italian and French style. German music is not *sensuously agreeable enough*,—French and Italian music is *sensuously agreeable merely*. He only who can combine sensuous gratification with artistic truth of expression will afford delight to Germany and to all lovers of music, as our great German masters,—Mozart, Winter, Weigl, and Weber,—have done.

Above, I have alluded to the similarity between German music and German literature. French music and French literature are also similar, for French poets write in measures more pleasing to the ear, and in forms more symmetrical than those of our German authors, who often give utterance to their most precious thoughts in formless, unintelligible, and ungraceful diction;—they wish to appear *learned*, and consider an easy, light

(Continued on page 275.)

Truth about Music and Musicians (*continued*).

style as frivolous, shallow, and unworthy their use. It is precisely the same with musicians.

One more simile. Our German poetry and our German music have pursued a like course, and kept even pace. In Klopstock we find strict, artistic form; in Schiller and Goethe, grace and euphony united to richness and depth of intellect; in moderns, empty verse-tinkling or pedantic verbosity. Thus, also, in Bach we find scientific, artificially-constructed music; in Haydn, Mozart, and Beethoven, grace and euphony united to richness and depth of intellect; in the moderns, empty tinkling or pedantic tediousness.

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#### Brief Chronicle of the last Month.

**BIRMINGHAM.**—Mr. Sutton gave two concerts at the Music Hall during last month, at which some excellent classical selections were performed.

**BOW AND MILE END HARMONIC SOCIETY.**—A very successful performance was given by the members of the above society on the 25th ult. The first portion of the programme consisted of the second and third parts of Haydn's *Creation*; and a collection of first-class glees, madrigals, and solos, rendered the second part complete. Mr. Prout presided at the pianoforte; Mr. Ivimey conducted.

**BRADFORD CHORAL SOCIETY.**—This society gave a concert at the St. James's Hall, Piccadilly, on the 29th ult., it being their first performance in London. The music consisted of a choice selection of madrigals, part-songs, &c., which were given in a very finished style. Mr. W. Jackson was the conductor, and Mr. J. Burton the accompanist. Mr. Charles Hallé also performed upon the pianoforte, and Herr Jachim on the violin.

**BRIGHTON.**—A concert was given by the Sacred Harmonic Society of this town, on the 26th of May, on which occasion Mozart's Twelfth Mass was performed; followed by the Baal choruses from *Elijah*, and Beethoven's "Hallelujah," from the *Mount of Olives*. The choruses were given with great effect, and the instrumental parts were well filled up by a good band.

**BURY.**—The first of the Choral Concerts for the present season took place, on the 14th ult., at the Athenæum. The principal singers were Mrs. Wood and Mrs. Winterbottom, Mr. Wilson, of Manchester, and Mr. Lambert, of the Chapel Royal, Windsor. Mr. D. Banks officiated as conductor, and accompanied some of the music on the pianoforte.

**CHEAM.**—An interesting miscellaneous concert came off at North Cheam House, on the 24th of May, in commemoration of the Rev. A. Barrett's birthday. The proceedings were conducted by Mr. W. B. Fitzgerald, musical master to the school, and organist at Esher, who played the accompaniments, besides some effective pieces. The pupils who took part in the performances distinguished themselves much, and proved that great pains must have been taken in their instruction.

**CLAPHAM.**—Mr. F. S. Clark (organist to Allhallows, Bread Street, Cheapside) has been appointed organist of All Saints, Clapham Park.

**CLIFTON.**—The Vocal Union gave an entertainment, on the 1st of June, under the direction of Mr. Curtis. The solo parts were sung with taste, and the choruses with spirit and precision. The accompaniments were well played by Miss Jane Jackson.

**ELY.**—The *Messiah* was performed on the 28th ult., in the Corn Exchange, under the management of Messrs. Helmore and Jackman. The room was crowded, there being above a thousand persons present. The performances evidently gave the greatest satisfaction.

**HANDEL'S ORGAN CONCERTOS.**—Mr. W. T. Best, organist of St. George's Hall, Liverpool, has advertised his intention of publishing the first set of six organ Concertos composed by Handel, adapted as solos for that instrument. In this edition the figured chords are to be filled up, and the claviars marked, so as to indicate practically the manner in which the editor, after diligent study, has considered that these concertos should be performed. By reference to the last number of the *Musical Times*, the advertisement may be seen, explaining Mr. Best's intentions with regard to this work, which is to be published by subscription, and will be proceeded with as soon as one hundred subscribers' names have been received.

**HANOVER SQUARE ROOMS.**—Madame Hendrie and Miss Stevenson's evening concert took place on the 10th of June, when a very interesting selection of music was ably performed by Mesdames Hendrie, Stevenson, Guerrabella, De Villar, and McAlpine, and Messrs. Regaldi, Millard, Schmelzer, Perren, Ries, Lidel, Behm, and Oberthür. The concert was conducted by M. Benedict and Herr Wilhelm Ganz, and was in every respect a most successful performance.

**HEREFORD.**—The programme for the coming festival includes some of the old favorites, and also a judicious infusion of new pieces. On the opening day, there will be the overture to Spohr's *Last Judgment*, Mendelssohn's 42nd Psalm, and an anthem by the Rev. Sir F. G. Ouseley, Precentor of the Cathedral; together with the *Dettingen Te Deum*, and Mr. Townsend Smith's Festival Jubilate. The *Elijah* of Mendelssohn will be, as before, the Wednesday's oratorio. On Thursday, there will be a selection including Mendelssohn's *Athalie*, Rossini's *Stabat Mater* (English version), and Haydn's *Creation*.

**HUDDERSFIELD.**—Mr. John Winn, assistant to Mr. Mellor, music-seller, Huddersfield, and brother to Mr. Winn, the vocalist, has just been appointed organist of Buxton Road Chapel. The instrument contains about 50 stops, and is the largest in the town.

**KILKENNY.**—The members of the Harmonic Society, assisted by the Kilkenny Cricket Club Band, gave their second concert, on the 1st of June, at the Athenæum. The performance was alike creditable to the instrumentalists and vocalists.

**LESLIE.**—The Choral Society of this town gave a concert of sacred music, on the 3rd of June, in the Parish Church, when the attendance was very large. The music was well executed, under the direction of Mr. John Swan.

**MELBOURNE.**—By a letter from a correspondent, dated, April 13th, we learn that there had been performances of sacred music during the previous month, in aid of the Indian Fund, at Melbourne, at Prahran (a suburb of Melbourne), and at Geelong. At the last-named, Sir H. Barkly, Governor of Victoria, was present, and an anthem, "God preserve our Sovereign's Viceroy," composed by Mr. George Tolhurst, was performed for the first time. At the first subscription concert of the Philharmonic Society, Melbourne, March 30th, Mozart's Twelfth Mass and Beethoven's *Engedi* were performed: conductor, Mr. Gould; leader, Mr. King; Mr. Wray, late organist of the Blind Asylum, Liverpool, presided at the organ.